

EQUALIZING X DISTORT

Volume 13, Issue 01

November 2013



Interview by D'Arcy Rix-Hayes with help from Rob Ferraz. Thanks to Tim Freeborn for transcribing.

Quick pre-interview prologue: What shit were you into in high school? Like, before you got cool ...

B: Oh, I was cool in high school.

D: That's the thing about Burger is he won't admit to not being cool when he was a kid. When I was growing up, I was listening to KORN and SLIPKNOT and shit. "I skanked out of my mom's vagina, fuckin' started a pit ..."

T: You said the F word on the radio.

It's all right.

D: We're live: you can't censor me!

T: I'll give you one bad thing ...

It doesn't have to be good or bad. Just, what were you listening to when you were younger, or in high school?

B: Probably from halfway through about grade 9 'til grade 11, I listened basically to only DRI for about three years.

D: Yes and no.

B: I'd go into the CD store and look through the CDs and, "Oh man, you don't got enough DRI in here," and then walk out, and wouldn't look through anything else, you know ...

What's the point?

B: They are sweet, though.

T: I think I was pretty into METALLICA, [laughter from others] really into METALLICA in grade 9. I don't know ... I was in this really shitty like thrash kind of – how do I say this? – "progressive thrash band" [more laughter].

B: They were called FLESH FOR THE BEAST.

Oh my god.

T: So young.

D: See? Mine was definitely the worst, the least cool out of any of those: DRI and METALLICA are so much cooler than KORN and SLIPKNOT.

A question before we get into the real stuff: Dead performer you would bring back to life?

A band, a solo singer ...

B: JOHN LEE HOOKER.

D: JOHN LEE HOOKER? For what purpose? To make another record? Or just to watch perform?

B: To play with.

To come back to life so you could see them do a show.



T: Mine's the same, hands down: JOHN LEE HOOKER.

D: I never got to see JAMES BROWN play, but I think that would be super awesome to see JAMES BROWN play.

D: I think he was supposed to play Montreal right before he died; one of my friends has tickets to the show that never happened. And I would have liked to have been at that show if it ... happened. Twenty years earlier. Thirty, maybe.

B: What about you, buddy?

T: I don't know. Joey Ramone in his prime?

B: That'd be sweet, THE RAMONES back to life would be amazing.

D: But then wouldn't you have to bring back, like, multiple dudes to make that happen?

T: That's true.

D: So I'm sticking with JAMES BROWN.

B: That is a good one.

D: What about you?

I don't know, there's a lot of people: there's Darby Crash from THE GERMS, there's the EXPLODING HEARTS, the whole band.

D: What about GG? Early GG ...

T: JABBERS GG, yeah ...

B: Hey, man, that's rock 'n' roll with a bone, man.

It is. It doesn't get much better than that.

D: Or maybe John Lennon ...

B: Oh, come on.

D: ... just so he can bring the world together again. 'Cause we need that right now.

B: Dave's wearing that John Lennon t-shirt right now, too.

T: Those icebergs are melting, and everything. I think John Lennon might be able to make those icebergs freeze up again, bring order back to the world.

Introduce yourselves: who are you, and what do you play?

D: I'm T.J., and I play the guitar.

No you're not.

D: I'm Dave, and I play the guitar. I sing.

Dave sings.

T: I'm T.J., and I play guitar. I'm the real one.

B: With that smooth voice. I'm Burger, and I play the drums.

Who is missing?



T: Kevin Bell, our new bass player.

D: And Justis: he's missing from our hearts.

Who's Justis?

T: Our old bass player.

B: He's going on tour with a different band, and there's no hard feelings. We love him, and we wish him the best. Kev's in, he's the best.

D: I thought you just said Justis was the best. There can't be two best.

B: They're both the best.

D: They are: they usurp each other.

Where are you guys from?

D: Dave's from Fort Erie, Ontario.

B: Burger's from Welland, good old Welland, Ontario.

T: I'm from North Pelham, Ontario, which is like a super, super rural town outside of Welland.

They've got farms in the houses.

B: His back yard is huuuge.

D: First time we took Kevin to T.J.'s house to jam, he was like, "Are you taking me somewhere to kill me right now? I don't know where we're going."

B: They have punk in the country.

Awesome. How did you guys all meet and start the band, if you're all from different little towns?

D: I think from bands of ours playing together was probably the first time.

What bands would those be?

T: Me and Burger were in ROCKET REDUCERS together for, like, five years. We met in high school, too, went to the same high school in Welland, and ROCKET REDUCERS started slowing down, Burger lent me his guitar 'cause I don't actually even own a guitar myself, and I started writing some songs, and then I asked Burger to play drums, and then we called up Dave.

B: Got Justis.

Yep: that was it?

D: That was it: it was just history from then on.

B: We all play, everybody in the band plays something else; even the new bass player Kevin is a guitar player, but we have him playing bass, and Justis plays guitar originally.

And vocals weren't your first instrument?

D: Yeah, they actually were: I played in an older hardcore band from like mid-2000s called—do I even have to say what it was? ...

B: You don't have to.

D: I don't have to, but it was a band that I played in, it was a hardcore band. I sang in that, too.

B: When T.J. was like, "Who are we gonna get to sing?" I thought of Dave right away because of that band, actually, and I just remember him singing sweet, so I was like, "Shit, I'll bet Dave'll do it." And sure enough.

Sweet. So where do you guys practice?

B/D/T: Everywhere we can.

D: Wherever somebody will let us set up our stuff.

Well, I've heard a story, and I've seen a photo: tell me about the barn.

D: Oh, the barn. That's where we recorded the LP. I guess, we kind of jammed as we were

EQUALIZING DISTORT

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EQUALIZING-X-DISTORT MONTHLY is an extension of the weekly radio show heard on CIUT 89.5 FM every Sunday nights from 10:00pm 'til midnight (Participants: Rob Ferraz, D'Arcy Rix-Hayes, Stephe Perry, and Ed Pyves).

The show dedicates itself to the underground hardcore punk scene. There is a particular emphasis on international releases in the developing straight edge, garage, Killed By Death, parody punk, pop punk, and power violence which means we play bands like Strong as Ten, the Replacements, Johnny Thunders and the Heartbreakers, Hard Skin, Big Eyes, and Pretty Little Flower.

There is a weekly demo feature (paying homage to the cassette format), weekly event listings, and a monthly top 10 retrospective look at new releases.

Equalizing-X-Distort

CIUT 89.5 FM

Sundays 10:00 pm - midnight

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CIUT 89.5 FM - "Equalizing Distort" Top 10 Hardcore Releases for March 2013

Band	Title	Format	Label
1. DEATHRAID / DESPERAT	split	12"	World Funeral
2. UTANFORSKAPET	"Vildjarta"	12"	Fight Back / Rawby
3. SNUFF	"5-4-3-2-1...Perhaps!"	CD	Fat Wreck Chords
4. CRITICAL CONVICTIONS	"Divisions"	LP	Self-Released
5. ARTORN	"Domestic Terrorist"	ep	Profane Existence
6. IN DEFENCE	"Into the Sewer"	CD	Profane Existence
7. BLACK COFFEE	demo		Self-Released
8. APPALACHIAN TERROR UNIT	"It's Far from Fucking Over"	CD	Profane Existence
9. SHAME, THE		ep	Profane Existence
10. ISTERISMO	"Follia Verso l'Interno"	12"	540

Equalizing Distort can be heard every Sunday night on CIUT 89.5 FM at 10:00 pm. The top 10 countdown can be heard in its entirety, complete with previews of the picks and analysis on the previous month in hardcore, on the last Sunday of the month.

recording there, but that's where the recording was done for the LP. Burger does another thing called OLD DIRTY BURGER, where it's like more of a blues thing, and the drummer for that couldn't make it, and the time was booked, so our friend Dave owns a mini-ramp in a barn that belongs to his family, so we just decided to record it in there, kind of spur of the moment, and it turned out releasable, I guess ...

B: Yeah, it was fun: a lot of fun. I think keeping it out of the studio is one of the best things to do as a band. It's a little less strenuous, you're not all sitting beside each other on a couch, like, in a dark room, waiting to do stuff: you're outside ...

D: Inhaling each other's farts. I feel like when you spend a lot of time with each other ... I don't know if this is true, but I certainly found it with BURNING LOVE, everybody would think we were way more gassy when we're with each other, like, something brings out the farts in us.

All right, all right, let's get back on track and rewind a little bit further than the LP. Did you guys ever find a home to start practicing? Like, you're talking about you're all from different towns, you practice anywhere you can ...

T: We started jamming in Burger's garage in Welland at his parents' house, his parents' garage, that's where we jammed for probably the first year. Dave was in BURNING LOVE at that time and was on tour pretty well that entire year, so I think we jammed with him, like, once, and then we went to Jimmy Vapid's old house in Hamilton, recorded the demo—that was our very first time basically hearing Dave sing: it was amazing—and we had a jam space in Hamilton pretty briefly for a few months, then we started jamming in Dave's apartment, which is a third-floor apartment on James Street in Hamilton.

D: I know my neighbour isn't cool enough to be listening to this show right now, so I can say that he was kind of a baby about it: I was away in Cuba and I got back to a text message that was like, "Is this gonna be like your last practice in

your apartment." 'Cause they were practicing in my apartment, Kevin lives with me, and he sent me another one immediately after that said, "Let me rephrase that: this is gonna be your last practice ever." And I was, like, "Dude, I was in Cuba, and you're a jerk."

B: Also, before we were jamming in Dave's apartment, we were at that other jam space in Hamilton, we just walked in one day, and it had turned into like somebody's mushroom den or something: there was a couch in there, with like a small TV, all curtained off with blankets.

D: I try to think of how many cool bands there would have been if there were more spaces to jam that were affordable in cities, you know?

It would make a huge difference, wouldn't it?

D: Definitely, because I feel like a lot of bands, even bands that are established, or, whatever, know their songs, still only jam once before the show because there's nowhere to jam ... it sucks. You could go to ArtZone! in the east end. I remember when I lived in Toronto, OUR FATHER used to have to jam at this place called Art Zone, at Broadview and Danforth, the cheesiest thing ever: you call the place, and the dude doesn't answer, and the answering machine is like [in coked-up, Disco Stu d.j. voice], "You have reached Art Zone: leave a message after the beep, yeah!" It's the best, it's so good.

How did you come to decide on the band name?

B: Are we still gonna get SOCAN for that, even?

D: We should.

B: We should. T.J. came up with it, and it was right away sweet and awesome already, and then that was it.

D: It's kind of surprising that there wasn't already another band with that name.

T: It's such a great name.

E: I loved it when I first heard it, and I didn't know the song when I first heard it, either.

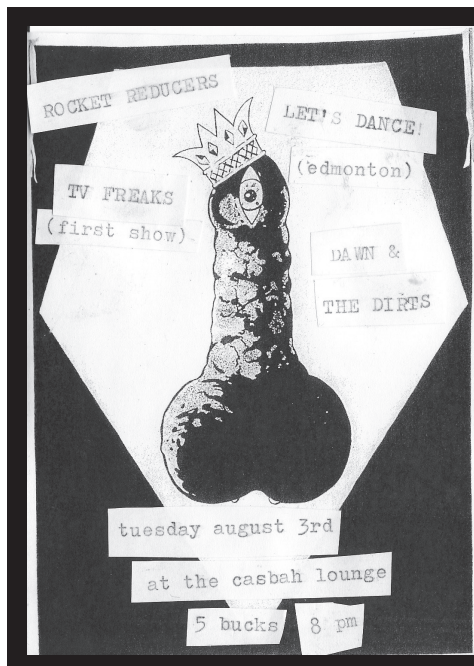
T: But it borders on the worst name, too: it's either the best name or the most generic. I don't know. I was stoked on it, though.



D: It's riding the line.

T: I don't know how I came across the name; I think I heard "Television Addict" on one of the *Killed by Death* comps, and I got super-stoked on it, and I downloaded that LP, *All Loud on the Western Front*, and that band kind of really really kind of changed everything for me. And that's pretty well when I wanted to start playing guitar.

B: T.J. writes most of the songs, so it's fitting



that he named the band. And everybody does contribute—Dave writes some songs, too, and Justis puts a lot in—but I think it's a really good representation of that style of punk and what T.J. writes.

Tell us about the demo. We've talked about the name and who's writing the songs, and how did we come across this demo? Where was it recorded, how did it start, what was the first song you wrote? Tell us about all that.

T: The very first song I wrote was "I Can't Win," the first song on the LP, which is also the first song on the demo. I don't know ... me and Burger, the first time we jammed, we got down two songs, I think it was "I Can't Win" and "Hobby." And I think the next jam we brought Justis in, but we probably jammed like four times. It was really spaced out and kind of sparse because we all had other bands going on at the time, so it was probably six months later we went to Jimmy Vapid's house in Hamilton, and we laid down the songs in a couple hours that day.

B: Also, the first song that we wrote, "I Can't Win," the first time I heard the lyrics for it was when Dave recorded it for the first time and nailed it first try, and that's when we were like, "Shit, it's on now." (laughter) You know what I mean? Wicked: it was just amazing.

E: Now, Jimmy Vapid worked on the ROCKET REDUCERS at some point or other, right?

T: Yeah, ROCKET REDUCERS only worked with him, I'm pretty sure. No, we did do something at Tapes and Plates. But, yeah, we met Jimmy through ROCKET REDUCERS and he helped us out a lot.

D: One-take Vapid. I think if he could record us in zero takes, he would totally do that instead. Totally flub the lyric, and then he's like, "That one was good." And I'm like, "I don't know, I think I could do it better," and he's like, "No: you're good." (laughter) Just move on to the next song without even giving me another



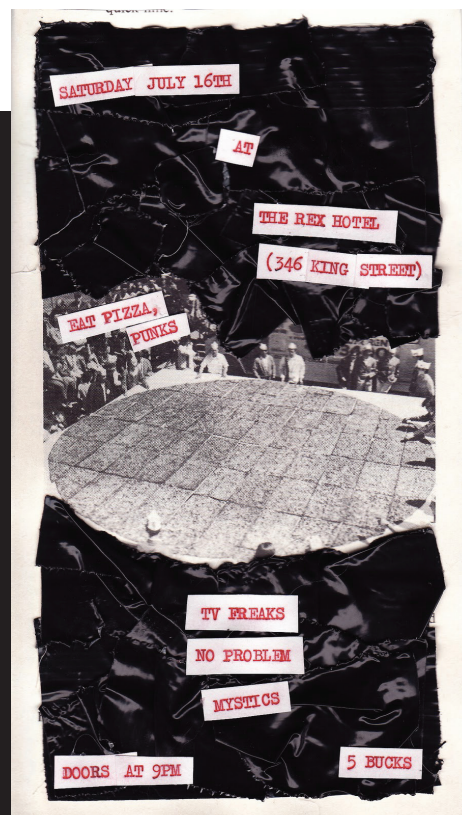
chance. But that I guess is where the aesthetic of it all comes from, right?

Do you guys still play any of those songs now? How long ago was this?

T: The demo? Probably at least two years.

B: It was a little slow at first, like T.J. said before, because of like the other bands that we were all in, but once we had our plates cleared, stuff started falling together. So the demo was out for awhile, and we were playing those songs for awhile.

D: It took Burger a little while to clear his plate.



T: The demo was out forever, and I still have so many tapes. We're still playing songs off the demo, too. We re-recorded six out of the seven songs from the demo that are now on the LP that we're just playing faster is all.

That's a natural evolution.

T: It was Burger's first time playing drums, especially in a punk band ...

B: It took awhile to condition me.

T: ... he's still a little slow, but ... (laughs)

B: It's 'cause I got a gut, a serious gut.

D: You can see it on the blog. It's such a good shot.

I don't know if people wanna see that.

D: Get into it.

B: I've been meaning to write "Now *that's* a drum roll" under it, 'cause my gut's just really hanging over my jeans, super hard. That's a good joke, right?

Do you have many cop songs?

B: I haven't heard that one in a long time: it still sounds good.

You don't play that one any more?

D: No.

T: We haven't played that one in years.

Why? What's wrong with you? It's a good song.

B: My arms get tired by the end.

That sounds like an issue.

T: That was a song I was least happy with from the tape.

And he calls the shots, he's in charge ...

D: He's the guy.

T: No ...

D: I'm the figurehead: I'm the ugly face that they'll put on the fourth cover with ... how does Tom Petty do it? He's always on the covers.

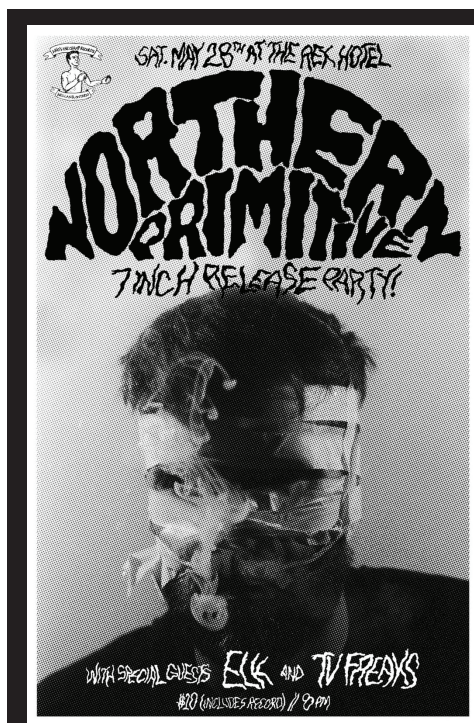
B: He looks good, though.

D: I won't.

B: You look pretty good today.

D: Today I do. Real good.

You guys all look handsome. Let's talk about



influences. We talked about bands you were into in high school, but when you started this band, did you have a particular plan in mind, and were you drawing from specific influences? Or did it just happen organically, and this is what started coming out when you started jamming together? ‘Cause I know, T.J., you were talking earlier about listening to the VICTIMS, and that was a major influence on when you just started wanting to learn to play guitar, period, but for this band ... sorry, I digress. The band has a very unique sound to it, and also a very specific sound to it. You’re not really all over the place: you have a sound, which is amazing considering how young you guys are, because most bands don’t really find their sound ‘til the second record or whatever, right? ‘Til they figure out what they really are. You guys, the demo and the LP are pretty consistent, and consistently awesome: it’s in one direction. Now was this a plan? Was this on purpose: “I wanna start a garagey punk band,” specifically, or what?

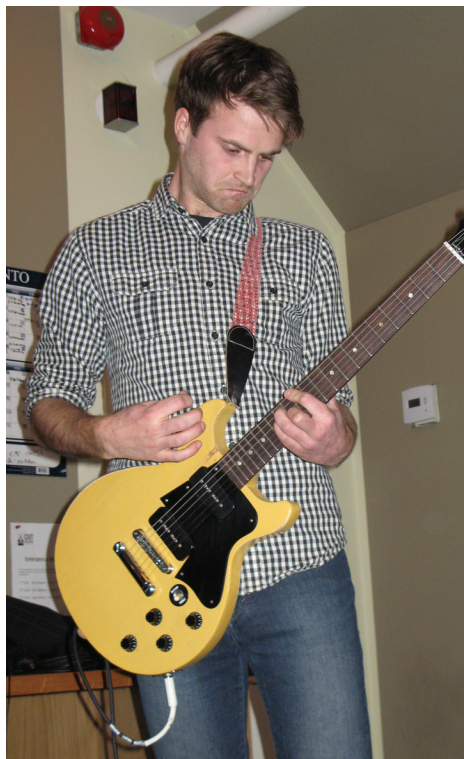
D: I think it’s like the sum of all its parts, too, because with any band you can try to sound like anything you want it to try to sound like, but really at the end of the day it’s just gonna sound like those people playing those instruments. I can’t count the amount of times I’ve tried to write a song and be like, “this is how I want it to sound,” and then it just ends up sounding like you playing the song. I guess, right?

T: When I was writing the songs, probably what I was listening to then, I don’t even know how to gauge this now, but probably like GERMS, “Lexicon Devil” for sure was a huge one. VICTIMS as I already said. I think I was listening to a lot of WIRE at that time, too, like *Pink Flag*.

D: EDDIE CURRENT SUPPRESSION RING.

T: Yeah, EDDIE CURRENT SUPPRESSION RING, that’s an apparent one ...

D: I got no problems with that one, since that



band rules.

T: ... and I don’t know, when everyone else says, “I had that idea in my head.” I was listening to shit like the URINALS too, really like kind of minimal, dumb, kind of impoverished punk, I love that shit.

So dumb it’s genius.

T: Exactly. And then once we all started jamming, it morphed into something else. I had one idea in my head, but once three other minds came into it who are obviously listening to totally different things, it kind of gets morphed into something else, and it’s cool, it’s crazy how it worked out.

D: I think Southern Ontario’s pretty sweet for this kind of stuff, too, like, personally, because the songs were pretty much written at first for me to just put vocals on to ...

You were pretty lucky, there.

D: ... so I just thought about stuff that I like from around here like CAREER SUICIDE and BRUTAL KNIGHTS and stuff like that that obviously is like the pinnacle of what that can sound like.

B: From a drummer’s perspective, I just kind of, because of the lack of my playing at the beginning not ever really playing drums, you wanna keep it minimal. I listen to a lot of older music like SAM & DAVE. You listen to SAM & DAVE—there’s like a *Hold on, I’m Coming* LP, like all their 7”s on it—and the drumming is so minimal, but so tight, and that’s kind of what I—the drummer from TOM PETTY, like, so minimal, and so tight, and the RAMONES, and it goes on.

D: No frills, no solos.

T: There’s not one drum fill in any of our songs.

D: No drum rolls.

T: I remember once when at practice, we all looked at him and went, “No, no.”

B: It just doesn’t sound right.

Well, it doesn’t fit consistently with your sound.

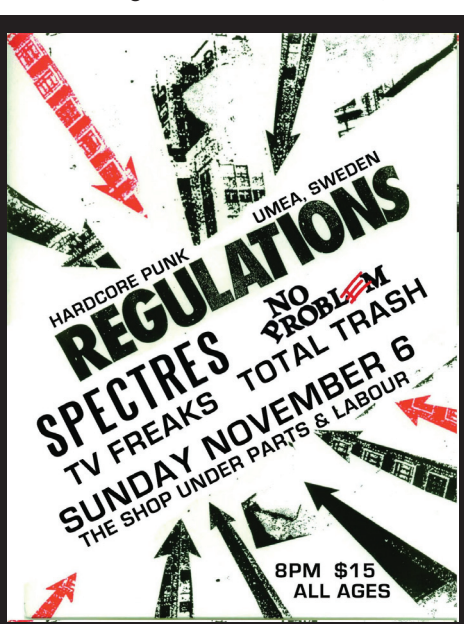
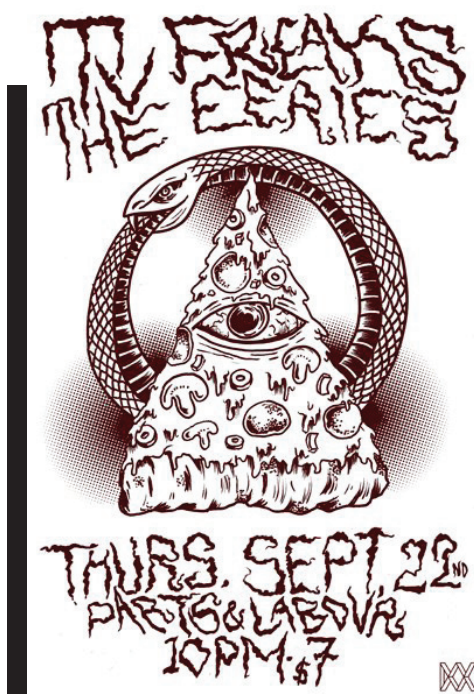
B: That’s another thing, too: we’ve been able to talk especially, in no other band have I been able to sit down and talk about what the drums should sound like.

Really?

B: Like when we have a jam and we write a song, I’ll try a drum beat and be, “How did that sound? What do you guys want to try?” And they’ll say, “well, try this beat and this beat,” and usually drummers are pretty set in their ways, for the most part, the ones that I’ve played with, you know, “No, that sounds stupid, I don’t want to try that.” But I think we’re all open to each other’s ideas so much that we can also work with what the drums sound like and come up with—even that as much as you would write a guitar part or a bass part, we as a band write the drums in most cases.

So every instrument plays its own role, and the role of every instrument is just as important as the next.

D: Another good band for the no-fills, no-solos



thing that I just thought of it THE HIVES, they really are kind of to the point and just kill it.

On that note, we're gonna play HIVES songs. My guesses for influences are two bands from Sweden: THE HIVES and REGULATIONS. And those are some bands, when I listen to you guys, amongst a lot of things, those are some things I hear.

B: Fair enough.

Slightly longer tunes than straight-up hardcore, more like a minute-and-a-half, two minutes vein, melodic riffs, but still funky.

D: Does that mean that what we think that what we're doing is more important, that we need to play it longer? (laughs) Did you get it yet?

I wasn't going for that.

D: I'm starting to self-analyze here: "Do you guys think that, do you know that it's good yet? We'll play the verse just one more time just to hammer it home."

B: Little bit more for you.

We've worked our way through how the band started, and the demo, and your influences, and then you guys seem to find your footing. You settled, and you record the LP. Let's talk about that. You hooked up with *Schizophrenic*, Dave did the wicked art: let's talk about all this: how did the LP happen?

D: Like we said, it was just on a whim ...

B: We recorded it first ...

T: We found out the day before, like, "oh, shit, we have that weekend booked at the barn," our buddy Dave's grandma's barn ...

I love that.

D: She's the coolest. There's mini-ramp in there, and she lets us have a good time in there.

Your buddy Dave's grandma's barn.

D: Yeah. Down Fenwick way.

T: We recorded that ... we set up on the Friday night and then we laid all the instrumentation down the next day, Saturday, all fourteen songs, and then I think that night Dave started tracking vocals. We didn't do vocals live, but we did everything else live. It was all done on ... half-inch tape?



B: Yeah, half-inch tape; it's an eight-track tape machine. I have the reel, too, which was nice. I bought the reel when we were done.

Was that on purpose, to sound that way?

B: Oh yeah.

T: Analogue? Oh, yeah.

You chose eight track for a reason.

D: That's how we recorded everything after the demo has been recorded analogue, and that's how we're doing the recording at the end of May, and we're gonna do it analogue as well.

B: The seven inch, too, that's coming out soon ... actually, two-inch tape, but same deal, analogue.

D: It's still analogue.

What I was saying before, did you have an idea in mind when you started the band —"we're gonna sound like this"—because, like I said, it's a very distinct sound. You've chosen to record analogue, you've chosen to distort pretty much everything on the demo, it's all fuzzy in a really nice way, particularly Dave's vocals are all fuzzed out, they're overblown.

D: I think those things are like a product of the hands that are in it, too, you know what I mean? Like, for sure, the demo, that whole sound, the tones are the tones, but the recording is all Jimmy.

B: He probably would have wanted that demo way dirtier than it actually was, to be completely honest.

D: And the LP and the seven inch that is coming out soon and also the new stuff, we're all recording with two of our best friends, Kenny and Ian, and they do analogue recordings under the "Tapes and Plates" moniker, and they've done some good stuff.

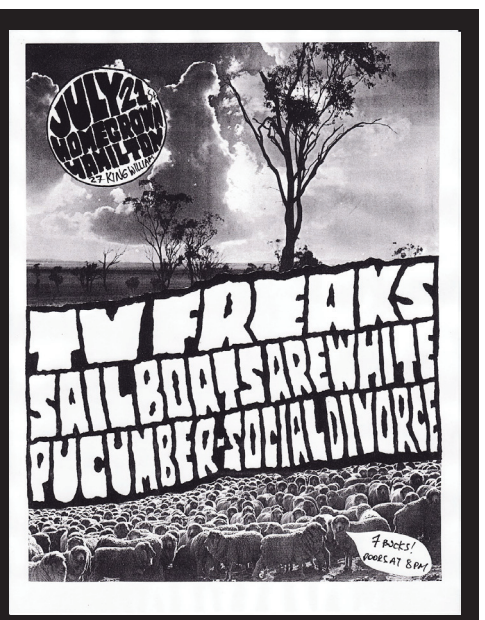
T: I think it's 'cause we had the resources available to record analogue, that's why we did it, 'cause our two good buddies have all the equipment, so why not? I'm sure under different circumstances had we not had that in front of us, I wouldn't want to fork out the money.

B: It would be ridiculous. It's much more taxing: you just don't click a button to get back to the beginning of the song.

D: You have to rewind it. Everybody asks me, "Do you record analogue because it sounds better?" And it's like, "No." My answer is always that the process really kind of dictates what it's gonna sound like. Because the process you're kind of a slave to it, and what you get is kind of what you get.

T: You spend so long at getting the sound, and then you just press record and go for it rather than like working with ProTools, where you press record and go for it and then spend x amount of hours afterward.

D: And all the mixing: I don't think a lot of people know this, but the mixing is done on the





fly, it's done as it's being written to the next tape, to the master tape, it's done on the fly by the people that are mixing it, and if they don't bring something up as they're mixing it, they have to go back and do it again. It's all by hand.

How long did recording the LP take like that then?

T: Two days. Like, a day and a half. We didn't do any overdubs or nothing instrumentation wise, we just tracked all the songs. We just went for it, it took us probably like maybe ten hours I would say and then that night ...

D: Then I did the vocals.

T: ... Dave started doing the vocals that night. Then the next day we were doing vocals in a huge grain silo.

A grain silo? You've got a barn and a grain silo?

D: Burger climbed up to the top ...

B: Me and Kenny.

D: ... and put a microphone up there, and that's how we got the backup vocals, the reverb is actual natural reverb.

B: Yeah, it's not like a button we pressed: "Oh, let's try this reverb out." If you wanted some reverb, you would just turn up the reverb mic that was in the top of the silo, capturing the echo. You can't duplicate that reverb, it's not a ProTools button.

D: We're sooo punk.

B: So punk. Actually, that's an old country trick, I think Ian was telling me ...

D: We're sooo country.

B: ... George Jones used to do that or something. It's an old country trick, yeah.

It seems like there's a lot of painstaking work taken to make this band sound the way it does. And I think it's awesome, I think the product is just that much better because of that.

D: Thank you.

B: We love working with each other, I think, and we have a good time. At the end of the day, you can't make a good record with people that you hate. [skeptical laughter] Well, I'm sure people will argue that ...

D: What about the *White Album*?

B: ... but it's much more pleasurable if everybody's on the wagon together. Let's leave it at that.

D: I'm John Lennon.

Rob: I was just listening to your sound, and D'Arcy was talking about this earlier that you guys have a unique sound, and there's a



ALL AGES PUNK

THE CASBAH LOUNGE 7 BUCKS THURS. NOVEMBER 8th 8:30

SCHOOL JERKS
TV FREAKS
BORN WRONG
SOCIAL DIVORCE



certain kind of ... the garagey thing is there, and it makes me think of a lot of '90s garage, like bands on *Crypt records* ...

T: *Rip Off Records*, yeah.

... so I pulled a couple things, and WIRE was another thing, I was thinking about *Pink Flag* WIRE, and you said that was one of the things that you liked, and that's a great record, too, so ...

D: Did you ever try to listen to a band that everybody else likes, and you're just, "I can't ... do it, I wanna find out what makes everybody else like it," and then you feel kinda lame because you don't get it, and you're like, "I don't get it." I totally don't get WIRE at all. I don't. I want to, and I know that so many people love it, and I'm just like, "Why? Why can't I find the thing that makes it ..."

Have you tried all their records, or ...

D: No, just *Pink Flag*, so I don't know. It's not that I don't like it, it's just that it's never something that's like, "I wanna listen to that." So many people are like into it; I just can't figure it out.

That's O.K. 'Cause your band has a bit of a WIRE thing to it.

D: Awesome!

How do you reconcile that?

D: I don't know, I grew up listening to KORN, what do I know?

The first one, "Mall Punk," that's very WIRE-ish to me.

T: It's funny, too, 'cause Dave wrote that song. After we were talking about WIRE and that song played, I thought, "That's the most WIRE-sound song we wrote," and Dave wrote it, too.

B: It was a struggle almost to get through it, too, 'cause it's one of those crazy riffs where, at the beginning, "All right, man, O.K., we'll try one of Dave's songs, maybe it'll work out ..."

T: When we jam, and Dave's trying to tell us one of his songs, he doesn't have an instrument, so he's, like, "Noo noo new noo": he's mouthing everything, and we're going, "What the fuck, dude?"



D: I think that song started when those guys were taking a break, and I picked up the bass and was jamming on it, and, like, "Oh: there's the song, the bass line," and the whole song's basically just the same riff the whole time, but when I was trying to show them the song, my idea ...

Do you know how to play?

D: Yeah, yeah, I play bass and guitar and stuff, it's just—

D: ... that's off the seven inch that's coming up, and I think we tried something a little different there, we didn't really go in with anything, really, did we?

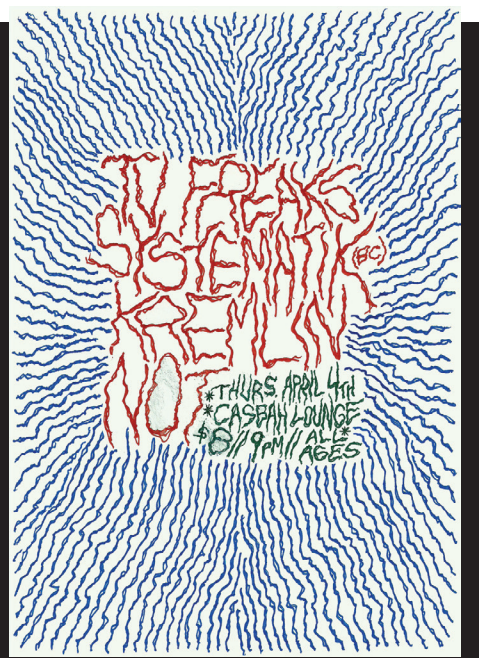
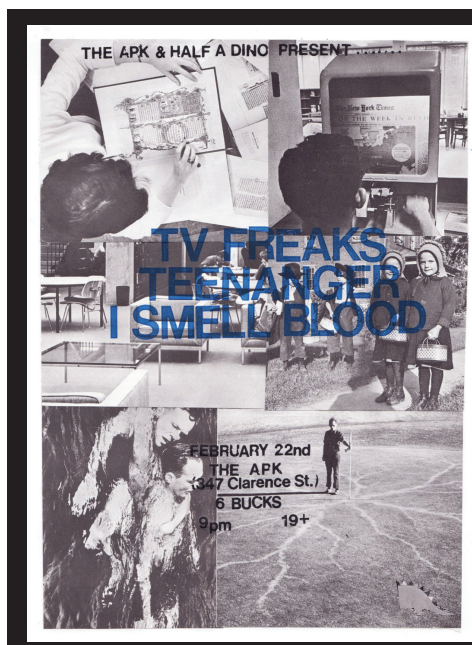
T: I love that song, I love the way it turned out. But it's funny, the WIRE: I definitely hear it.

Dave, would you mind reciting a verse or two from that song? You can make out some of

the lyrics, and what I can make out is pretty fuckin' funny, I love it.

D: It goes, "I'm a cookie-cutter punk. My jacket is a billboard; my body is a billboard. My life is a TV show. I hang out at the mall and make fun of preppies. I make fun of preppies, so fuck you. I'm a true crust punk: I sleep under bridges, hang out on the corner and beg for change for weed. I'm really a rich kid, but I wish I was a poor skid. I wish I had convictions, but all I have is my uniform'. Mall punk." That's how it goes. That song's about ... I don't know ... I feel like it's a kind of cheap shot to make fun of mall punks, but at the same time, it's easy material, so ... that's why I wrote that one. Everybody tries to make fun of stuff that's really personal, like whatever whatever, but I like to make fun of things ... mall punks are just so easy.

The next song that we played from the session



is pretty personal, and it starts out really fun and punky, and by the end it kind of takes a sad turn.

D: What song was it?

“Freelancer.” Do you want to talk about that for a minute?

D: Sure, that’s also off the new 7” that’s coming out. I’m an illustrator, I work for myself. I do a lot of work for bands, and I do a lot of work for different things, and just from the moment I started, it’s always been people trying to take advantage of me and act like what I do is not a real business; it’s like, “Oh, man, I know a guy who can do it cheaper, so do you think you can lower your price?” It’s like, “I don’t show up to your parents’ diner that you work at and say, ‘Hey, man, I saw a sandwich down the street that was cheaper than your sandwich, so do you think I can get it cheaper?’ No, because you get what you pay for. If someone’s cousin that you know can draw you a picture, then why don’t you go and pay someone’s cousin to put a couple of photoshop filters on a picture of John Lennon you found on Google images and that’ll be your album cover?” But it’s just frustrating that everybody’s always trying to lower you, take what you do and lower it for their own financial gain, I guess, and it turns out to be my financial blunder, because I can’t pay my goddamn rent some months, and I’m just thinking, like, “Didn’t I do seven illustrations, and how do I not have the money?” Oh yeah, that’s right: because I gave deals on every single one of those illustrations I did, because nobody’s willing to pay for good work anymore.

E: And you drew the cover for the demo and the LP, is that correct?

D: Yeah, and most of the shirts that we’ve done. We like to keep it—T.J.’s a designer, too—we just like to keep it in our own hands, and that way—a lot of my favourite bands have an aesthetic, and sometimes that’s what pulls me in more than the music, is when I see a band’s logo—that’s maybe ‘cause I’m a visual person, but when you see a cool logo—MOTORHEAD, perfect example: if I hadn’t heard MOTORHEAD, I would imagine just by seeing their shirts and their logo and their album covers that they would sound exactly like



MOTORHEAD sounds. And I think there’re a lot of really cool bands that that’s a huge part of their band is the aesthetic of it, it’s pretty important.

B: Also, too, you’re looking through a bin of records, and if something looks sweet, you might take a chance on it: I have a hundred times. And sometimes it’s sweet, sometimes it’s not.

D: One-dollar records. I saw this record, I don’t know if you guys know something about it, but it’s this band called BLASTERS, and the cover was just this dude’s face sweating. Looks like he’s taking a shit, and it’s called BLASTERS, and I was like, “Dude: this has got to be great,” but I’m not buying it because I don’t want to put.

I think they’re like an old rockabilly type band ...

D: Oh, are they?

... like a sort of STRAY CATS ...

D: We’re trying to talk about punk ‘n’ stuff.

The record cover’s great, though - the new one.

D: Thank you. It’s probably my favourite thing we ever did, just ‘cause I tend to want to fill up tonnes of space and make it really tasty for the eye, but on this one I told T.J. when I was making it, “I just want to keep it simple and just

kind of have it classy looking.” And I think it turned out pretty cool.

Rob: It’s cool, yeah. I bought the shirt, too.

D/B/T: Cool. Thanks. Right on.

D’Arcy: I did, too.

D: Sometimes I wish I could wear our stuff, but.

B: I do at night, when nobody’s looking ...

D: ... and then I do. When the shirts are at my house and I don’t have any clean laundry, I just throw one on, wash it, and then throw it back in the shirt box. You guys have probably worn shirts that I already wore.

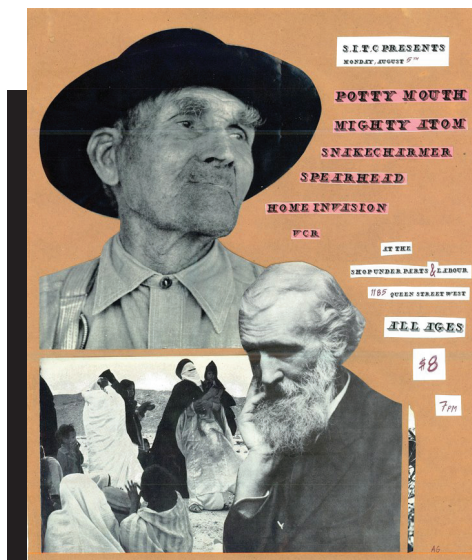
That’s amazing.

B: Dirty secrets.

Do you mind discussing “Co-worker Blues,” another song we heard?

D: That song is about—he won’t be listening, so .

E: Well, first of all, that’s my favourite song: I



love it.

D: Thank you.

And seeing it live was really cool. I remember I saw you with ANAGRAM and PISSED JEANS, and you were up there, mostly naked, and you're going, "Back it up," and you're waving your arms like you're guiding a truck reversing or something ... I don't know. It was awesome.

D: That song is about ... I lived in Toronto for about six years out of my life. I went to OCAD and kind of came back here, moved to Hamilton, moved back, back and forth, back and forth, and one of my friends from Fort Erie, where I'm originally from, is ... he's not savvy to anything that isn't like sitting on the couch and being really lazy and whatever, but I moved here, and he wanted to move to Toronto as well, and I was like, "O.K., move in with me," and then I ended up working for him as well, so not only was he one of my best friends that I lived with and then woke up in the morning and then worked with all day and came home, and he was there, and I had to clean up—he would fucking kick his socks off every single day in the same spot, and I would clean them every day, throw them by his door, and then the one week I'm like, "I'm not gonna do it." Sure enough, seven pairs of socks in the same place: I counted them. And it started getting to the point where I was hating him, and I wrote that song, like "I can't believe that I live with you, and I can't believe I'm friends with you," but also, I can't believe he would be friends with me, either, so that's kind of what that song's about, just having a pretty good friendship turned into shit 'cause you never get a moment away from each other.

B: It's kind of like marriage.

D: Except there's no love involved at all.

Burger, have you ever been married?

B: No. I was engaged, though, and, yeah: not anymore (laughter). No, it's cool. Don't clench your teeth: it's alright.

D: We have a song about that on the 7", too.



B: It was a long time ago, but, yeah, I dated a girl for about eight years. We were engaged. Went on tour, came back, 'n' ...

D: Weren't engaged no more.

B (Cletus Spuckler accent): "... she was messin' around on me." It's all good, though: live and learn.

D: The farting probably had something to do with it.

B: Yeah, probably.

D: Just a fart machine.

B: She didn't like the punk rock.

D: Didn't like the punk, didn't like, you know, whatever. Burger saw her in a McDonald's recently and said, "Man, we should write a song about how I saw my ex-fiancee in a McDonald's,

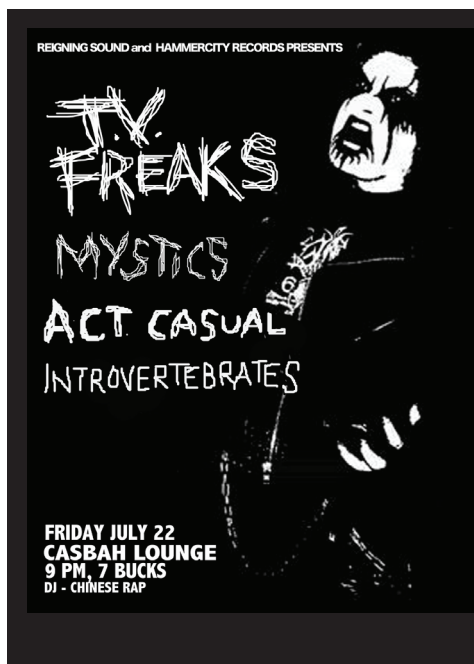
and it was really tense." And I was like, yeah, O.K., and I'll write it like I was there and imagine that it would be, with her ordering like a fuckin' filet-o'-fish or something, and Burger's like, "Man, she's gonna hear me order two double cheeseburgers, man, she's gonna judge me." (laughter) Tangent.

What's next?

D: Seven inch's done, ready to go.

T: We should have copies next week; it should be out really, really soon.

D: Four songs. Craig has them now. It's on *Schizophrenic Records*, again. It's also coinciding with the release of *SAILBOATS ARE WHITE* seven inch; with that, we're doing like an A-side / A-side, so their A-side and our A-side on one record, and also their B-side and our B-side on one record, so it's sort of like a split in a way. It's



a cool little idea that we had and decided to do it, and I think they'll put the A-side and B-side together, so it's a double seven inch that you can get at the shows and through Schizophrenic Records and stuff like that. It should be good. And then at the end of May we're going to a cottage in Tobermory, Ontario for a week, and we're gonna record the second LP in less than a year, two LPs and a seven inch.

D: Keepin' it out of the studio.

B: Keepin' it out of the studio. Everybody's like, "Are you guys recording a folk record, you guys are going to a cottage?" I just figured it's the best place to be loud and drink beer and have a good time. So that's what we're gonna do. We're gonna get a little weird out there.

B: I hope the pizza's good out there.

You guys got any shows coming up, a tour planned, anything like that happening?

D: We're playing with BURNING LOVE in Buffalo, Friday the 4th, so that should be superfun.

T: That's the last show for awhile ...

This broadcast reaches Buffalo. Where in Buffalo are you playing?

D: The Funeral Home.

Do you know who else is playing?

T: I think there's a band called BEARDAGE.

D: I like BEARD ITCH better.

Anything else other than the BURNING LOVE show, have you got a tour planned, anything else like that happening?

T: We were gonna go out east, but it wasn't panning out the way we wanted it.

D: We'll postpone that until September.

B: We just want to keep writing music and putting out records, and the tours will come. We're just really—we love to play, and we love to write, and that's what we're gonna do.

Sweet. I like that.

D: Beause like I said, ten years from now, nobody's gonna be like, "Remember that time they played that show?" They're gonna have a record to listen to, which I think is more important.

B: Or it'll be at the Goodwill, one of the two.

T: We'll tour. It's tough being in a punk band when you're not from Toronto, existing as a punk band; I wish we could have ready access to go to the States, 'cause we're super close to Buffalo, but as you obviously know, it's tough to get across to do it.

B: We've all toured in other bands, and we know what it's about, and I think we know what we want to get out of this band.

T: We've done our fair share of bad tours, so we don't want to put ourselves in that situation, it's the worst when you put a band in a financial situation that you can't recoup from, and thus ends the band, essentially.

Anything to say about "You're Cool"?

D: The person that this is about: you're really cool.

B: Oh yeah, that means that we're gonna be gettin' three-dollar paycheques at the next quarter from SOCAN.

So what was the best show you guys ever played? Anything crazy happen? Anything on fire? Nudity?

T: The worst show we ever played was that REGULATIONS show—were you guys at that show?

I saw REGULATIONS in Montreal the day before, but I didn't see this show.

D: Good, good. It was bad.

B: You should have seen how bummed out the drummer looked when he had to use my drum kit.

D: He's such a big dude, and he just destroys the drums. But let's talk about good stuff, the best show we've ever played ...

... or craziest ...

D: I think the LP release show ...

T: In Hamilton.

D: ... in Hamilton and in London.

B: The London one was insane, too.

T: That PISSED JEANS show was a lot of fun, too.

D: Yeah, when we played with them, it was good.

B: I just remember specifically both in Hamilton and in London when we did the LP release, after playing the first song the band looking at each

other like, "Holy shit, man, everybody's losing it, this is amazing! How does that guy know the song?"

T: Singing the lyrics that I don't even know.

D: People take time to put their beer down.

Some rapid-fire questions before we get out of here.

D: I feel like Stephe would ask us what our favourite five punk albums are. Don't do it, but I'm just saying ... I thought I'd mention it 'cause this is my third time doing this show.

I'm not going to do that. O.K., rapid fire: best soundtrack?

D: Oh, man, *The Bodyguard*, with Whitney Houston, that one: "And llllllll ..." That one.

B: I'm gonna say *Black Snake Moan*, I purchased it on vinyl (*laughs*) ... No, but I do own it on vinyl. Worst purchase ever, it was like forty dollars. I wish I could send that back.

D: Oh, what's that one with DEVO and NEIL YOUNG?

O.K., this isn't fast enough. Best theme song.

T: Oh, yeah: *Human Highway*, the NEIL YOUNG ...

Best theme song to a show or a movie or whatever?

B: "Rawhide," the best theme song to a show.

D: Oh yeah, I'm gonna go with "Rawhide" too. No, *The Simpsons*, go.

The music that your parents listened to when you were a kid in the house, what was playing?

T: So much PHIL COLLINS.

D: Irish folk: my dad's straight out of Ireland and he would just play Irish drinking songs.

B: My dad really liked RAMMSTEIN when I was growing up.

Really.

B: My dad's German—Rudolf Gotthilf Burger—and he's into some RAMMSTEIN.

T.J., you got one?

T: PHIL COLLINS, BILLY JOEL.

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D: Dad stuff.

You end up at karaoke, what song do you pick to do?

D: "Father," by DANZIG.

B: I do MOTORHEAD, "Ace of Spades" is my go-to, and then I'll do some BILLY IDOL, like "White Wedding" or something.

Awesome.

T: I'm too shy to sing karaoke.

Aww. But you can play guitar in front of everybody.

T: Yeah.

Do you remember the first record you ever got? The first cool thing you ever bought, the first fuckin' cool thing you got to own, that you paid for with your own money.

D: I got the SOUNDGARDEN Superunknown tape and—come on, I know this is a punk show, but, fuck—it's so hard to convince people that those guys are cool. Like, I like it so much, and everybody's like, "Why, man?"

B: You just ruined the band, man, they're the worst.

D: Chris Cornell.

B: Only Dave likes them, in this band.

D: I think it's probably pretty true.

T: I think the first CD that I bought that I was super stoked on was the Wrestlemania entrance theme songs.

B: I bought, when I was really young, me and my buddy Matt, we listened to the PRESIDENTS OF

THE UNITED STATES OF AMERICA album.

Yeah, that was sick, we didn't know at the time though they do a cover of "Kick Out the Jams" by the MC5 on there.

Next question: best cover?

B: Best cover of an album or the cover song?

Cover song, yeah.

D: I'm gonna go with MELVINS' cover of the WIPERS' song, the first song on *Electroretard*. And then also they do an awesome KISS cover, too. MELVINS are the best.

What about you, T.J.? (silence) No idea? Burger?

B: I don't know.

D: Every time DANZIG plays a MISFITS song now, that feels like a cover.

T: I'm just thinking that STITCHES cover of that LA PESTE song, "Better Off Dead"? I recently in the past few months heard the original and was, like, "Fuck THE STITCHES," now.

B: That's pretty harsh.

Two more questions: song you would strip to? You can only pick one.

D: Those wrestling theme songs. The Stone Cold Steve Austin entry song (*sings opening*) Burger?

B: That's hard. Probably something off PRINCE *Purple Rain* for sure.

Awesome. T.J. has no idea.

D: T.J.'s too shy to do anything.

Last question for the TV FREAKS: a song you hear and you absolutely lose your shit when it

comes on?

D: In a good way or a bad way?

In a totally good way. You just go nuts when you hear it.

T: CONDOMINIUM – "Life is amazing."

D: I'm gonna go with "Beer Drinkers and Hell Raisers" by ZZ TOP. Every time that one comes on, I get really stoked.

B: Any time any song from DEAN DIRG's "Raus!" LP comes out, it's on.

Awesome. Anything that you think Kevin would want to say?

D: "Who cares?" "Tight." "Pass me a smoke."

"Let's get a beer." "I gotta go roll a food tube."

He makes burritos for a living.

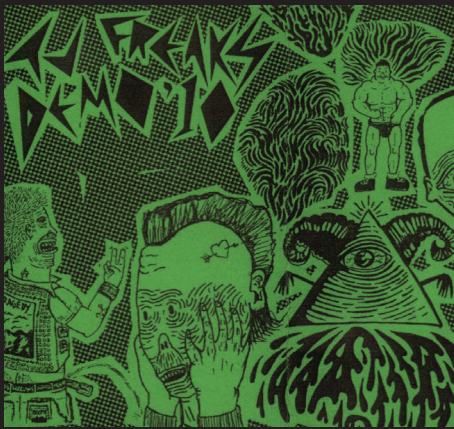
B: He's a tight food-tube roller.

D: Hey, Kevin. He's listening right now for sure, farting in his room.

Any last words for anyone listening? Anything else you'd like to leave everybody with?

D: I wanna give a shout-out to my homies in BURNING LOVE, I miss you guys, and we'll see you on Friday. Everything else in Toronto SUCKS. No, we love Toronto. We're gonna try to come here really really really soon ... sorry for missing the YOUNG WIDOWS show, but we will be back, and I'll take my pants off.

Thank you so much, guys: Dave, T.J., Burger, and the ghost of Kevin, the ghost of Justis: thank you very much, TV FREAKS.



Demo 2010, October 2010
200 on Last Laugh Records



S/T LP, December 2011
1,000 on Schizophrenic Records



EP, June 2012
1,000 on Schizophrenic Records



"Destroy Music" comp LP, July 2012
1,000 on Schizophrenic Records



"Scion Sessions" comp EP, August 2012. Given away at a free show at Parts and Labour on August 3rd.

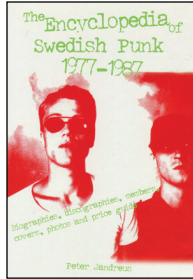


"Two" LP, September 2013.
1,000 on Schizophrenic Records

REVIEWS

“The Encyclopedia of Swedish Punk: 1977-1987” by Peter Jandreus

The title says it all. The author has taken the best parts of every punk documentation book that I have seen and combined them into one. If you have read Ian Glaspar’s “Trapped in a Scene” there is a lot of great historical stories. Peter Jandreus takes these stories and works them down into a bite size bit which is in keeping with the encyclopedia format. Frank Manley put together one of the first national discographies in the form of “Smash the State”. Jandreus’s comprehensive lists of band releases fills out the band profiles. And his discography includes a scale for worth of the records which makes it ideal for record collectors. It is the best of all worlds really with what has been done in the arena of punk books. Short of writing the amazing Chris Walter like band biographies, Jandreus has found the perfect in between collection of great stories and documentation. And they totally remind me of the old Funk and Wagnells that my parents had, just with punk content. One advantage to Jandreus’s book over Wikipedia is that some of these bands might be too small to include in the on-line source. The reason why I bought this book was because I wanted to do more research on ASTA KASK and I was frustrated by the hype writing that made up the majority of my web searches on the band. In a brief read I was able to learn about the important role that the band played in the Swedish scene by building a studio in their old rehearsal space which they let any other punk bands use for free to record. You can see how a resource like this would prove to be super important. And as I flip through this book I find myself doing more on-line searches to track down bands that I know little about. In addition, this book organizes everything alphabetically by band which is the encyclopedia method. This makes it easy to search a band but I wonder if Ian Glaspar’s method of regional writing isn’t a better method when writing a national scene account. It is certainly easier to follow the band intersections. Like all good books this brings up more questions with the answers and the best review I have read of this book is by Stuart Schrader which draws some of that out. You can read it on-line at <http://stuartschneider.com/writing/book-review-encyclopedia-swedish-punk-1977-1987>. But even with the shortcomings this is the best of its kind that I have read and a rich and valuable resource for Swedish punk. I hope someone applies this model to scenes in Japan and Germany and Italy and Finland and anywhere there is a Bloodstain comp. (Premium Publishing – Sankt Goransgatan 159 / Box 30184 / SE-104 25 Stockholm / Sweden / www.premiumpublishing.com)



The Last Pogo Jumps Again Film by Colin Brunton

The film starts out with one of my greatest memories of teen hood, the DEMICS “New York City”. The film ends with TEENAGE HEAD. What a pair of bookends. The film is filled with great songs from the early Toronto punk scene and even though it is begging for a soundtrack to accompany this flick. It could put the Bloodstains or Killed By Death comps to shame. Killed by



Toronto. And that would be a name connected to the theme. So this is the punk story of Toronto ... the untold story, by the enthusiastic, the outsider. We all have our take on the mythology behind “Toronto – the Good”. And Colin is able to include archival footage of people like Mayor Dennison and his Hitler moustache. Or the building of the CN Tower. By the way, where were the POLES in this film? There is so much great footage in here. But like Liz Worth, Colin is restricted by the limitations of the medium. The film was 202 minutes in length. That is three and a half hours. I didn’t notice the length. The film is tightly edited and the story line is riveting and terse. As is evidenced by Worth’s book, there is a lot more context to these stories and Colin does a good job of getting to the heart of the matter. In fact I find it difficult not to see “The Last Pogo Jumps Again” and “Treat Me Like Dirt” as companion pieces. This film has been in development while “Treat Me Like Dirt” came out and took into consideration the criticisms about content left out of that story. As a result “The Last Pogo Jumps Again” has included interviews with Rudi Tuesdai of ARSON, Gerry Smith of TYRANNA, Dave Quinton of the MODS, Cleave Anderson and Joe Gibb of the BATTERED WIVES. Although the POLES remain absent, Colin does get some of the other OCA related bands that the “Rebel Zone” talked about like the GOVERNMENT, the CARDBOARD BRAINS, ROUGH TRADE. Some of these folks played the second night of the original Last Pogo. That went undocumented because film was expensive back then.

One of the most memorable lines in the film is of Steve Leckie live berating the crowd that had come to see the TALKING HEADS. He listed off the DIODES and TEENAGE HEAD and the UGLY so that some of these concert goers might be back next week to check out their local scene. Who would have thought that Stompin’ Tom and the VILETONES had the same message when it came to culture?

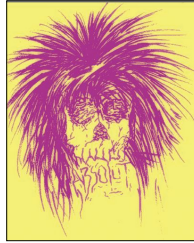
I hate hearing general criticisms of today’s scene. “The Last Pogo Jumps Again” avoids that with exception for Paul Ecknes’ lambast of BLINK 182, which most punks would agree with anyway. And Steve Leckie’s claim that “Punk is Dead” comes with one of his clever metaphorical qualifiers that it’s bleeding everywhere. It is a subtle recognition that the scene lives on, which bucks the trends of other archival docs that slam the current scene.

People have complained about this film being too long. In defense of the quantity there are so many more stories to tell. The stories that were told were brief and “Treat Me Like Dirt” has more of the back story. But “The Last Pogo Jumps Again” gets to the perspective. Sure the DIODES were a number of firsts in this city but Colin doesn’t shy away from the fact that they rubbed people the wrong way. Steve Leckie was at the centre of attention but there are times when he doesn’t walk the walk, like when he is calling for back up in what almost became a bar room fight. There is a lot more to tell, but “....Jumps Again” gets to the meat of it. Even the filmmaker has admitted that this film could have been five hours in length. I believe him. But the heart of it is in moments like where Gary “Pig” Gold pulls out his file on TEENAGE HEAD and says “there was a band that was good to go” suggesting how could anyone fuck that up. But they did. Competition between managers, seven record labels, an industry that wanted punk to go away, TEENAGE HEAD never really got the credit they deserved. Ralph Alfonso says it in so many words with all you have to do is look at their record sales. Out of all of them TEENAGE HEAD sold the most amount of records. But for punk it was never really about how many records you sold. It was about struggling to get one out. The film demonstrates to me how amazing this scene was and is. Damian talks about how “Screaming

Fist” was a jam song for the BAD BRAINS and does the circle of cultural influences for generations later. And loads of these people are still making and playing punk music whether it is Don Pyle and Mickey Skin with the FILTHY GAZE OF EUROPE or Marcel and Cleave in SID’S KIDS. Barrie Farrell of the EXISTERS has FREEDOM 85 and ARSON are recording a new album. Everyone is back at it. Not one is covering LOVERBOY or NICKELBACK. They are covering TEENAGE HEAD and the VILETONES. The culturecrats had it wrong. That is my take away from this movie.

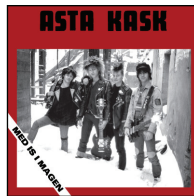
Absolut demo

ABSOLUT are a new band from Toronto featuring some incredibly talented folks. Chris, the bassist from SAIGON DISTRESS SIGNAL, is singing in this band. Joel of RAMMER is on guitar. Rich from the ACTION is playing bass. And Vassil of the CITY SWEETHEARTS is on drums. They describe themselves as insane raw punk. It should come as no surprise given that the band has taken their name from a brand of Swedish vodka that Swedish hardcore is a major part of the band’s sound. They also like the noisier side of Japanese hardcore in bands like CONFUSE or GAI. You can hear the demo at <http://absolutnoise.bandcamp.com>.



Asta Kask “Med is i Magen” 12”

When you think of Swedish hardcore you think of kang. Swedish hardcore is usually heavy and brutal and raging, however ASTA KASK are anything but. ASTA KASK stands out for how catchy their songs are. Some credit them for helping to develop a genre known as trall. Trall gets its name from the imitation of sing a long songs where one makes a “la la la” reference to a chorus. And when you listen to ASTA KASK long enough the songs will stick in your head regardless of how bad your Swedish is. If you know a little bit about Scandinavian folk music it is very vocal based. Choral music is one of the biggest exports out of Scandinavia into classical music stores. If you go on a tour bus in Tallinn you will hear about the song revolution that launched their independence movement in 1989. I learned many of these folk songs as camp fire songs. As I started to hear the original recordings of these songs they had camp fire elements to them. It is this child like easiness that ASTA KASK songs embody. And yet there is no other band in Sweden that sounds like ASTA KASK, which is strange. Does geography play into this? ASTA KASK are from Töreboda, which is a small town found almost directly between Gothenburg and Stockholm. It is a small town of about 4,000 people and the band probably felt the pull from both scenes which would go on to play prominent roles in the development of Swedish hardcore. Maybe their distance from the bigger centers allowed ASTA KASK to develop on their own. Or maybe the recording studio called KAOS that ASTA KASK built and allowed many bands from all over the country to record for free had something to do with it. ASTA KASK would have been exposed to so many bands and that would have an impact on their writing. But this doesn’t seem to answer what ASTA KASK sound like. I went back to compilations from the time period to see if I could hear any clues. Volume 2 of “Vagra Raggarna Benzin” comp sees ASTA KASK in the distinguished position of starting out the collection but it is appropriate because Töreboda was a small town where greaser gangs would meet to settle there scores. Swedish teds



were known as raggare. Raggarna means hooligans. Punks were the new hooligans. Who better to start out a comp than a band that had run ins with the raggare. These comps also reflected a transition in sound from punk to hardcore so they capture bands on both sides of the divide and in transition, whereas the “Bloodstains Across Sweden” comps are too early. ASTA KASK started out in 1978, but their first recordings were in 1981. This is when speed became a factor in punk. The melody reflects the band’s punk roots, but the speed reflects the bands hardcore roots. On repeated listens, the combination of pace and melody made me think of GENETIC CONTROL. Most people outside of Canada won’t know this Montreal hardcore sensation from there mere six songs found on their EP and “Primitive Air Raid” comp. If I were to use bands from the “Vagra Raggarna Benzin” comps as a cultural jigsaw for ASTA KASK there are some bits and pieces that you hear in ASTA KASK’s sound. The sing song-ish elements of trall and Scandinavian folk music are exhibited in bands like SVART and BRANDA BARN. The playfulness of bands like MACKT seem to make up a big part of ASTA KASK’s character. And the pace of bands like MISSBRUKARNA would complete the riddle. In fact I would say that MISSBRUKARNA are most like ASTA KASK out of any other Swedish bands that I have heard, but like GENETIC CONTROL – MISSBRUKARNA only ever released four songs on a split with PANIK. There is no denying that Jeff Bale’s original assessment in *MRR* of Micke’s vocals is bang on. He sounds like a young Jim Burns from the “Inflammable Material” era with strained screams that have some semblance of melody. It is the catchiness of the gang choruses that capture bits of the TOY DOLLS fun and bits of the BLITZ’s roughness. These incredible gang choruses are what set ASTA KASK apart from bands like MISSBRUKARNA and most hardcore bands. There are some other interesting things of note about this release. “Med is i Magen” became ASTA KASK’s biggest selling record. Up to this point ASTA KASK had only released 7” EPs. EPs were the medium of the underground scene. Most bands that had released LPs at that time wound up becoming shit afterwards. The problem was that ASTA KASK wrote and recorded a lot of songs in 1984. They had too many for two more EPs so they released them on a 12” 45 which made it feel like they were putting out two EPs at one time. One per side. They even called it a Maxi EP. The title “Med is i Magen” loosely translates to mean “Uproar from the Underground”. A double EP in a 12” format with this name makes sense in that context. The recording took four days to record and was recorded on an airforce base F6 in Karlsborg, Vastergotland. ASTA KASK had written anti-military songs in the past like “Vietnamn” and on this particular recording they did a similar song called “Valkommen Heim” which is about a Vietnam vet and the difficulties of coming back from war. The irony was there for the bands. This 12” originally came out on a label called *Rosa Honung Records* which is a label that put out releases by the BRISTLES and STREBERS. “Med is i Magen” was ASTA KASK’s biggest selling record and still it was hard to find in North America. That is until now. ASTA KASK went on to release one more record and then broke up before engaging in the reunions and the releases that accompanied them. But this 12” represents ASTA KASK at their recording and touring peak, which was also one of the factors that lead to their break up. That and their productivity. If you are to listen to any ASTA KASK this is a good place to start. (Prank Records - P.O. Box 410892 / San Francisco, CA / 94141-0892 / USA / www.prankrecords.com)

Birth Deformities “Suburbanized” 10”

10” records remain an anomaly. A little more serious than a 7” but not quite enough for an full length. Well this 10” has 11 songs on it so that is definitely enough for an LP. In fact, if they did an LP there would probably be enough space to put a groove between each song. I know this is really only a DJ’s problem. It’s a minor complaint and only applies to side A. Besides there are way more awesome things to talk about like the lyrics being silkscreened on the paper sleeve. That is a good use of paper and prevents one from losing the lyric sheet. There is a gorgeous poster of the cover inside. But this doesn’t help with what the BIRTH DEFORMITIES sound like? There are elements of DISCHARGE in here the way bands like the FARTZ and RATTUS used them as an inspiration. But I am talking pre-D-Beat era where the influence is not as cut and dry. But there is much more to this sound. The opening track starts out with a menacing mid-tempo beat that sounds similar to “California Uber Alles”, before breaking into something more akin to HENRY FIATS OPEN SORE or DEAN DIRGE. This leads into “Failed at Life” which reminds me of the VARUKERS “Soldier Boy” on melody, but there is this searing guitar layer that makes it something very different. The title track is more of a ripper that has some GSMF verve to it. “Nobody Likes Me” has some ADICTS like drumming parts and choruses but it is only momentary before they are off in a new direction. I guess what I am getting at here is that the songs are good enough to be classic and unique enough to carve out new territory. In some ways BIRTH DEFORMITIES have gone for that hybrid approach that made bands like DOUBLE NEGATIVE stand out. The songs are short but dense with influences and make for amazing punk songs. This is the rethinking of punk in today’s scene which has brought the collector nerd out in all us. Just fantastic. (Cowabunga Records - 311 Stearn Dr. / Genoa, IL / 60135 / USA / www.cowabungarecords.com)



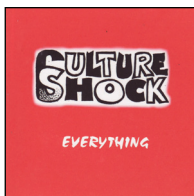
Concrete Asylum “City Sick” demo

Hear is a blurrcore band following in the footsteps of the classic bands from the UK written about in “Trapped in a scene”. Think of HERESY meets RIPCORN meets the frantic energy of someone like KROMOSOM. The pace is fast to the point where it builds a chaotic structure that sounds like it is going to fall in on itself. In this way it reminds me of EXCLAIM but it is nowhere near as fast or blown out. CONCRETE ASYLUM are much easier to listen to and more classic of a sound to the speed scene that set the standards. The band features previous members of CONTAGIUM and a current members of WORD ON THE STREET and MEAN STREETS. (Concrete Asylum -2684 Agricola / Halifax, NS / B3K 4P0 / Canada / <http://concreteasylum.bandcamp.com/> - kindred.adam@gmail.com)



Culture Shock “Everything” CD

Here is a boxset of all of CULTURE SHOCK’s material. Basically CULTURE SHOCK was a band with Dick Lucas from the UK SUBHUMANS, Nige from the A-HEADS, and Bill from ORGANISED CHAOS. To me it seemed like they picked up where the SUBHUMANS “Cradle to the Grave” left off. The guitar skidded



between this acid rock reggae style that would swirl around your headset to a driving punked up ska. The basslines were bubbly and the drumming had all this flare with rolls and rimshots and other flourishes that take the best of both genres. It was like CULTURE SHOCK were claiming the best parts of the punk and the two tone movement in this bold fusion that was sure to alienate some. Dick’s witty critical analysis suggested that this band was not a sell out that other second wave hardcore experiments were. That was why punks were accepting. And after listening to this I can say I was motivated into action and not lulled into a happy go lucky party feel of other bands that fused the two styles. I am referring to OPERATION IVY and VOODOO GLOW SKULLS here. CULTURE SHOCK were the real deal and even though they were more rudimentary in approach I realize that this stays true to punk and ska/reggae sounds simultaneously.

One of the great things about this boxset is the first CD which contains the band’s first two recordings which were demos. “Living History” was recorded on a 4 track in the living room from one of the other members of A-HEADS. “Punks on Postcards”, “Colour TV” and “Ten Per Cent Off” all appeared on this early recording. Great songs straight out of the gate. “Reality Stop no. 44” was recorded six months later and contained 9 new songs equally great. The gift of writing didn’t forsake this new group. And even though there are differences in production value, on first listen I would have been ecstatic with the production if any of my band’s first recordings sounded this good.

This collection also comes with a book that tells the story of CULTURE SHOCK via a collage of Dick’s writing and zine interviews. The details are easy to follow and because he is referring back to these zine interviews they capture the sentiments of the time. The battle over stonehenge and the endless activist work that this band was involved in. Much better than the stodgy Wikipedia version I also checked out. The other 54 pages contain lyrics. I had forgotten about what a great lyricist and story teller Dick Lucas is. Dick used to spend lots of time in Toronto and I remember he came on the radio show to do a spoken word piece. I bought his book of poetry back then and enjoyed it. Dick has this ability to turn a clever pop marketing phrase into a euphemism for serious injustices. That is one of Dick’s talents. He also has run this label for many years selling this material at cost. This really is a steal with five releases in total over the three CDs. This is also a great collection of one of punks pioneers for fans of the SUBHUMANS, and the reggae side of punk embodied in bands like the CLASH and the RUTS and the SLITS, but a band to be taken much more seriously. (Bluurg Records - <http://www.subhumans.co.uk/>)

D-Clone “Creation and Destroy” LP

D-CLONE turn the noise-o-meter up to 10, drop a galloping pace underneath it and pay homage to the Kyoto crust scene with bands like GLOOM. These guys take the work of DISCLOSE and marry it with noise merchants like CONFUSE and GAI. This is a wall of noise in the tradition of DISORDER or more recently the SWANKYS, but with galloping d-beat to make sense out of everything. And this gets progressively better with each song. The song “We make next generation” is a rallying cry for today’s scene. (540 Records - 2209 S 1st Street, Suite C / Austin, Texas / 78704-5150 / USA / <http://chaosintejas.bigcartel.com>)



Dry Hump ep

DRY HUMP work the audio damage of Greg Ginn into every song. Off kilter guitar work set to some seething mid paced punk a la SCHOOL JERKS. I hear a little FLIPPER art damage and the dark underbelly of POISON IDEA. The follow up to the already awesome "Fucks Your Ears" LP from last year, this 4 song rager is a little more punk and memorable but just as intense if not more so. PJ totally emulates Jerry A in his own way vocally on this record and the music is just bursting with raw power. I know that sounds lame to say, but you can't listen to this and not be blown away. Comes in folded and hand glued covers to boot, this is as nice to look at as it is to listen to. (Cowabunga Records - 311 Stearn Dr. / Genoa, IL / 60135 / USA / www.cowabungarecords.com)

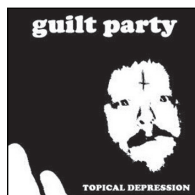
Forward "War, Nukes, and Death Sentence" LP

It has been a while since FORWARD released something although it may not seem like it as the band was here last year for the Chaos in Tejas fest. I also learned that the band has a side project with members from WORLD BURNS TO DEATH called SMASH DETOX. It makes sense given that FORWARD had some guest appearances on the last WORLD BURNS TO DEATH release. And it looks like the exchange continues as Jack Control is behind the recording of their latest masterpiece. This record seems to be influenced by the nuclear meltdown in Fukushima and that comes across not only in the title of this record but also in Ishya's lyrics. There are quite a few anti nuclear statements throughout. Criticism is leveled against the government with lines like "You can love Japan, but hate the government". There is attempts at writing a lot of lyrics in English. As for the artwork, the cover has an Arabic script and anti nuke symbols which pushes a lot of buttons here in North America. Musically I like this record for the shorter songs and the faster pace. (Prank Records - P.O. Box 410892 / San Francisco, CA / 94141-0892 / USA / www.prankrecords.com)



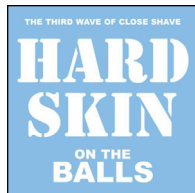
Guilt Party "Topical Depression" demo

GUILT PARTY are from Houston and have a HOLY SHIT meets DS-13 delivery in terms of vocals. In fact, GUILT PARTY sound like DS-13 if DS-13 did the amped up garage meets hardcore sound. Like a milder version of TH'NBRED or FLAG OF DEMOCRACY or STATE OF CONFUSION. Hardcore with a country drawl. (<http://guiltparty.bandcamp.com/album/topical-depression-cassette>)



Hard Skin "On the Balls" CD

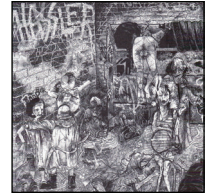
I am not the first to think that HARD SKIN are too good at making oi. They really nail it. And I even notice the small things like the decision to have a title with the word "cunt" in it. It seems like a harsh profanity that should have existed in this genre before this time, but I was pressed to come up with examples. And yet oi is angry street music that should have used this street vernacular and it took til 2013 before a joke band came up with the idea for "Two Bob Cunt". And songs like "Sausage Man", "Council Estate", "The man who ran this town" they all sound so familiar. It is Hard Skin's ability to write a fuckin classic oi number that is their charm. It is also



something that WAT TYLER showed glimpses of. But HARD SKIN deliver the goods. "The Kids are Innocent" sounds like a long lost UPSTARTS tune. "Council Estate" seems to be inspired by MENACE's "GLC". "Another Terrace Anthem" belongs with a COCKEY REJECTS mix tape on ode to football, even if it is taken the piss. In this very song the band jokes they are the "best band in the land". I agree and it is not just because I don't want to listen to anything else. (JT Classics - www.jtclassics.co.uk)

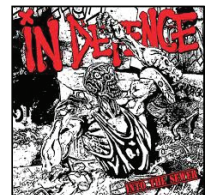
Hassler ep

HASSLER are a new group from Toronto. They remind me of DOUBLE NEGATIVE in their approach to song writing. They write short songs packed dense with generations of hardcore. It is what a contemporary hardcore band should sound like if they were speaking in tongues about the last three decades of hardcore. The band credits RIPCORN, BGK and a few other noise merchants as their influence despite their despisal of any retro trends. HASSLER is made up of the singer from BAD SKIN, the guitarist from BRUTAL KNIGHTS, the bassist from the REPROBATES, and the drummer from RAMMER. Get it right because I am sick of seeing the crazy lists that are associated with this band which speak to how involved these guys are in the scene. RAMMER brought Al and Jon together and this idea of a band germinated more in a band called KOMMANDO, but they threw everything out when they found Erik and Jay. Any of this previous band history is misleading because HASSLER sounds like none of these bands. They also sound like nothing I have heard before. This recording is blown out and the over modulation serves to suggest that these guys are just kicking it out regardless of any consequences. I have heard their production described as raw-fi which gets close. But the enthusiasm of MRR's editor captures what I feel about this band after seeing them live. She said about this ep that it is "un-fucking-real. The record is stupid good. If you ever claimed or claim to like hardcore in its most violent, purest forms, then you should love this." I wholeheartedly agree with her. They don't give a shit about hype. This will make them the best band that you don't know about. I am telling you to pay attention. I also think that something should be said about the artwork. Adam Kindred from CONCRETE ASYLUM / ABJECT PAX did the cover artwork. Adan has done covers for other bands like TRUNCHEONS. This particular piece channels RUDIMENTARY PENI meets DYS' "Brotherhood" drawing. Just a gnarly rough street alley scene with characters like a pregnant girl smoking and a personified rat in leathers, which may sound cliché and comedic but sets the tone for a wild party. Everything about this release is great. (Schizophrenic Records - 17 W 4th Street / Hamilton, ON / L9C 3M2 / Canada / www.schizophrenicrecords.com)



In Defence "Into the Sewer" CD

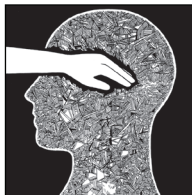
IN DEFENCE remind me of R.A.M.B.O. The songs are circle pit inducing. The lyrics are clever plays on various subjects some progressive in nature, others scene related. It is that interplay between the two that gives the band gravitas. The song "Call More Dudes, part 3" is a great example. In drawing attention to the gender imbalance in the scene they have fun with the song. The music follows in the tradition of a straight edge parody like so many other project bands have done like ANTHEM 88, NATION OF FINKS, and



this is a tradition that even has roots in Minneapolis in bands like DAMAGE DEPOSIT, which the singer used to be in. The singer's name is Ben Crew and his vocals remind me of the singer from ATTITUDE ADJUSTMENT when he is not doing his growl. I think Ben is heavily involved in *Profane Existence* these days because he has been the person I have been corresponding with as of late. So you know their heart is in the right place being active with the zine and label and other functions of the collective. To espouse their love for pizza and other styles of hardcore they wrote a song called "The only good thing about pizza is the crust". They defend tacos, call out 80's dance parties and embrace the homoeroticism in punk. They make fun of themselves with songs like "In DefenSe is our name spelled wrong" and "Straightedge Hangover". It is like building on all the in jokes that bands like SORE THROAT did when they first started. But IN DEFENCE have more of a crossover meets youth crew feel to it. I think this is a collection of the band's material so you get the release information for each of them in the liner notes. A full length and two eps. (Profane Existence - P.O. Box 18050 / Minneapolis, MN / 55418 / USA / www.profanexistence.com)

Iron Lung "White Glove Test...Finds More Filth" Dbl CD

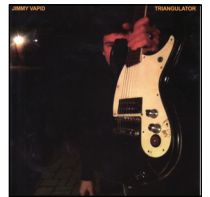
I had an observation about three piece bands. They are usually pretty tight because they have less musicians to keep time and less instruments to hide behind. Bands like NoMeansNo are incredible as a result. Well this factor of pressure regarding creation and performance is exponentially expressed in this two piece power violence wrecking ball. The stop and start precision of IRON LUNG has taken what DRI or NO COMMENT started to the next level. And contrary to what one might expect from a power violence band IRON LUNG's songs can start out fairly mid-paced like on "Hidden Task" and "Brutal Supremacy" which is more like the drum intro into a mosh breakdown. That doesn't mean that some of their material wouldn't give HERESY or INFEST a run for their money on the blurr front. But the combination of blurringly fast and pummellingly slow is what defines this sub genre. And few in the contemporary scene can keep up with IRON LUNG. I like the echo effects being added to the vocals on some of these songs. This reminds me of what Ryan of S.H.I.T. does. The lyrics draw on the shortcomings of life and bleak realities which we can all relate to. The song "Nothing" really summed it up for me. There is a second CD which is a one song audio soundscape that reminds me of the industrial scene that I used to listen to on a local radio show here called "Freedom in a Vacuum". It is not that surprising if you consider that MAN IS THE BASTARD did a lot of the industrial like material under the umbrella of power violence, which lives on in BASTARD NOISE. And on the power violence night at Not Dead Yet. There were other cues like the sampling that GAS CHAMBER employs. The ENDLESS BLOCKADE did material like this as well. The song is a sonic experiment that embodies the spirit of Pink Floyd with the atmospherics of ZOVYET FRANCE. This may not be for everybody, but I love zoning out to this take on white noise. This adds a new dimension to what IRON LUNG are capable of. (Prank Records - P.O. Box 410892 / San Francisco, CA / 94141-0892 / USA / www.prankrecords.com)



Jimmy Vapid "Triangulator" ep

For those familiar with the VAPIDS, this takes that hard driving RAMONES sound and shortens it into bits of hooked on 45 samples.

For his solo project Jimmy has dispensed with the repeat part of chorus verse repeat in traditional song structures and just cut it down the important parts. And in RAMONES fashion there is barely any gaps between songs. One song bleeds into the next with a short stop for distinction. But that is not enough to cue anything in the middle which makes listening to this from start to end the only way possible. It is great song writing but I don't ever get to fully appreciate the song because it is over before it is sticking in my head. Maybe this is fuel for a generation with little attention span, but I know where the chorus and they stick in my head long enough for me to be singing them by the last bit of the song. But I will gladly take this in the absence of any new VAPIDS material. (Surfin' Ki Records - Italy / <http://surfinkirecords.bigcartel.com/>)



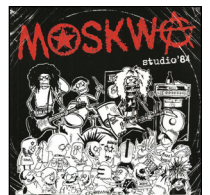
Jimmy Vapid "Realities of War" ep

Jimmy joked with me about the title giving the impression that this was a DISCHARGE record. It is not that. But this is more developed in terms of song structure than the "Triangulation" ep. This recording is played slower and with more of that garage sound to it, but I think that has something to do with Jimmy playing every instrument. When playing in a band everyone else around you is playing as fast as they can. When you are one person you can only go as fast as your slowest instrument. This only accentuates that garage rock sound. But songs like "Tombstone Shadows" rip along at a respectable pace. (Surfin' Ki Records - Italy / <http://surfinkirecords.bigcartel.com/>)



Moskwa "Studio '84" ep

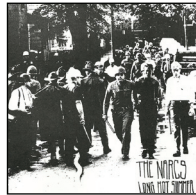
MOSKWA is the counter argument to ARTLESS "How much punk rock do you hear in Russia". Although MOSKWA would probably agree with Mykel Bored" sentiments about how tough it was to be a punk. MOSKWA defied the odds of being a punk band behind the Iron Curtain. And they even had trouble with their name with official press calling them M-kwa after they started being known. The band originally started up in 1983 in a factory town of Lodz, which is right in the centre of Poland and is close to Warsaw. At the time there was a rock festival in Jarocin, which as it happens is not that far from Lodz. It was the biggest festival of its kind in Poland. In 1984, a lot of Poland's punk bands played at the festival. The festival had a prize for the best band which was recording time. For the first year in existence MOSKWA beat out bands like DEZERTER and ABBADON and the pit was pretty legendary at the show. The four songs on this record represent the Jarocin prize studio time at Radio Lodz and also represents the first time MOSKWA would record in a studio. The band would go through many line up changes but this represents the band's original line up. The band was a three piece and they managed to sound as raging as most of the bands that came out of the early Finnish scene. DISCHARGE was also a big influence as is evidenced by the repetitive nature of the songs and the speed at which they are played. The vocals are screamed at a high pitch with slight echos on them. And it reminds me of the way bands like RATTUS reinterpreted the DISCHARGE sound. This is one band that should have been as recognized as important back in the golden years of international hardcore along with names like MOB 47 and RAW POWER. And in 1986 a German label by the name of Double A Records included two of these songs ("Stan



I Walcz” and Decyduj Sam (Anarchia”)) on a compilation called “Smelling just another bad breath”. The other two songs from this comp are recovered from the archives of Dragon Boat Radio As One Studio in Warsaw. This is considered one of the most important hardcore punk bands from Poland and one of the most important recordings to come out of Poland. This offshoot label of Refuse Records has been able to bring you the recording for the first time in a complete format also thanks to the production work of the folks from POST REGIMENT. I get the feeling that a lot of things had to come together to make this happen. (Warsaw Pact Records - P.O. Box 7 / 02-792 Warszawa 78 / Poland / warsawpactrecords@gmail.com)

Narcs, The “Long Hot Summer” ep

The vocals sound like they are coming through a transistor radio. Adds to the lo-fi element of this recording. So there is a garage under current to most of this until you get to “Rat Bone” which sounds like a tribute jam to Jimmy Hendrix in the beginning. And there is a harmonica in “Mobile Jail”. These guys have been drawing on the blues pipe. The NARCS are like BEEFEATER and BROWN SUGAR arranging the CATHOLIC BOYS songs and recording at the “Black Dot” sessions. (Cowabunga Records - 311 Stearn Dr. / Genoa, IL / 60135 / USA / www.cowabungarecords.com)



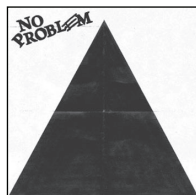
No Mistakes “Connect the dots...complete the puzzle” demo

Every so often a band comes along that just floors you with honesty and anger. I learned about them in the November issue of MRR. I have to confess that I am a huge fan of GO! NO MISTAKE see Mikey Bullshit resurfacing in a band. And it is great. It is tight with short fast songs but the sound is a tad more beefier sounding than GO! And the lyrics take on serious subjects like the modern day colonialism in the instance of Hawai’i. And songs like “FBLA” are equally refreshing with the challenge going out to business students everywhere. They also squeeze in a cover of SSD’s “Boiling Point” which I particularly like because I just saw the film “All Ages”. And having just seen NEGATIVE APPROACH at the recent Not Dead Yet fest the memories of the insanity of the pit during their set bring significance to NO MISTAKE’s cover of “Whatever I Do”. “Unibrower” really embraces the more impatient side of power violence which GO forged back in the day with songs like “ABC-No-Rio”. This is GO! with gusto in a CITIZENS ARREST sort of vein. (No Mistake – P.O. Box 59321 / San Jose, CA / 95159 / USA / HYPERLINK “mailto:nm@designbymike.com” nm@designbymike.com / www.nomistake.bandcamp.com)



No Problem “Living in the Void” ep

This is NO PROBLEM’s latest release, which makes four. This would be the third 7”. The first two were on Handsome Dan. The full length was on *Deranged*. If I was to draw a conclusion about this it looks to me that 7”s come out on Calgary labels. *Debt Offensive* has taken this on. But Todd won’t have any problems with a band made up of past members of WEDNESDAY NIGHT HEROES, LET’S DANCE, and THRASHTIC FIBROSIS. These were great bands in their own right and everything that NO PROBLEM has written has been



great. This new ep seems a bit more back to basics. In an *Exclaim* interview the band talked about going after an old L.A. sound, and after listening to this I would hazard to guess that they were talking about early YOUTH BRIGADE and CHANNEL 3. The songs are more mid paced in tempo, the songs are constantly building and there are great sung back up vocals a la early SNFU. If I didn’t know better I would think that Chi Pig had broken out a rendition of “Cannibal Cafe” for the back ups on “Happy Family”. I mean that as a compliment. Have you ever been to an SNFU gig when that song starts in and the crowd erupts into a chorus of “whoas”? There is no moment quite like it. The chorus in “Happy Family” invokes the greatness of NO PROBLEM. But the sentiments to “Living in the Void” are immediately relatable whether you are living in Edmonton or Toronto or Sydney. And that is a carry over from the LP. There is so much relatable material in a NO PROBLEM song. The flame still burns what sounds like an all star team of a band. Champion city lives on without the Oilers. (Debt Offensive – 205-25 Richard Place SW / Calgary, AB / T3E 7N1 / Canada / <http://debtoffensiverecs.bigcartel.com/>)

Purity Control “Adjusting” ep

PURITY CONTROL is a great new hardcore band from Toronto that live in the power violence arena which is a place I like to dwell. The band features Payson who originally played in this little known band from Truro, Nova Scotia called CAPITAL DEATH. They were incredible and each of the band members have gone on to play in incredible bands (CAREER SUICIDE and the ENDLESS BLOCKADE to name two). Other members in this band moonlight in S.H.I.T. and ABYSS so the talent of this band is nothing to take lightly. They are power houses in their own right and when they get together they make this short sharp bursts of anger reminiscent of CROSSED OUT with the heavy bass driven structures found in PISSED HAPPY CHILDREN. These are cues from the some of the pillars in the power violence scene but the unrelentless speed at which songs like “Dear Life” are played at make you realize that this sound has been brought up to date. In fact, I have heard this described as breakneck bludgeoning music which I tend to think is accurate of the pace and heaviness at which PURITY CONTROL play. This recording was mixed and mastered by Will Killingsworth of ORCHID fame so that is something of note to all you Y2K emo violence followers. And if you like their recordings you really should see them live. (High Anxiety - www.highanxiety416.blogspot.com)



Rational Animals “Gabrielle” ep

RATIONAL ANIMALS from Rochester with their latest single. It is more of their mid paced punk that FUCKED UP used to play. The vocals remind me a lot of Art from TH’INBRED. “Hating My words” has a bit more BL’AST damage to the sound. (Cowabunga Records - 311 Stearn Dr. / Genoa, IL / 60135 / USA / www.cowabungarecords.com)

S.H.I.T. demo

This is one of the best things to come out of Toronto in some time. My understanding is that S.H.I.T. is one of Greg’s bands that he started to dare his friends to join bands. Yet even though it started out as more of a lark the fierce sound of this band and the echo effect on the vocals



really combine to make a demo that I am totally intrigued about. The engineer was going after a PEACE KORPSE sound with the reverbed vocals but I can't help hearing some kind of cross between G.I.S.M. and TERVEET KADET. The high pitched irritation of the guitar reminds me of URBAN WASTE but with a GANG OF FOUR approach to layering syncopated noise. And Jose's drums get repeated notice with how primal and pounding they are. To watch him live in a ski mask with his thumb all bandaged up driving this ship is another thing entirely. The band has gone through a bunch of these and I think the best way to get it is by going to www.whatwedoissecrete.bandcamp.com/. There is a download link to get it all.

Slugz "Empty Space" ep

It seems like any band from Virginia is fucking gold. The SLUGZ are no exception. They have that old school punk sound fused with a lo fi guitar sound that loves the SMALL FACES style of guitar playing that defined the SEX PISTOLS. But the SLUGZ, like most kids of this generation, are more amped up with pace. The vocals remind me of the singer from RKL. Raw and thrashy garage-core. The songs are so well written. The black and white artwork is well done. Everything on this is great. (Cowabunga Records - 311 Stearn Dr. / Genoa, IL / 60135 / USA / www.cowabungarecords.com)



Snuff "5-4-3-2-1...Perhaps?" CD

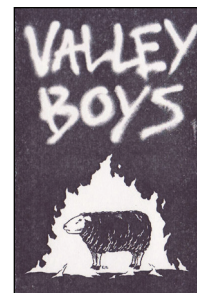
I have to confess that getting into punk I dabbled in the mod scene. I had a couple of good friends who were mods and we went to scooter parties and I used to have a "homemade "Rude Boy Rebellion" jacket so SNUFF's material has always sounded great to me. That combination of hardcore and mod music has created a hybrid of styles that I love. The mod stuff makes the hardcore catchy with raging parts that glide into these sing-a-longs and the organs are played fiercely. Mod material can sound pretty wimpy on it's own so Duncan has done a real service by giving it some gusto. I haven't kept up with his solo project work even though I hear it is respectable. But when I read a half decent review for a new SNUFF release I had to seek it out. I didn't much care for some of their later releases, and I think time has made Duncan hungry to put out a good SNUFF release which he has done. "EFL" has a noticeable MADNESS meets DAMNED a la "Grimy Fiendish" feel to the song. "In the Stocks" starts out with the COCKNEY REJECTS clapping from "East End" often heard at football matches. The organs really soar and take over in songs like "Rat Run". In listening to this new SNUFF material I realize what I appreciate about their songs. They are just so catchy and fast. I get the feeling that Duncan writes most of them and it is almost like choruses in tongues while playing drums as fast as he can. It is part Coronation Street, part TOYS DOLLS and part 2Tone era nostalgia. These songs make for great road trip soundtracks. They are just so fun to break out in song with and get loads of repeat listens. (Fat Wreck Chords - <http://www.fatwreck.com/>).



Valley Boys demo

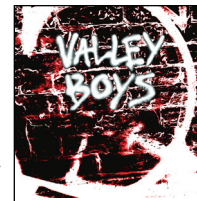
The VALLEY BOYS are a new local hardcore band inspired by KBD punk, oi, garage punk, the ANGRY SAMOANS, rock n roll, old American hardcore and old punk. The band is made up of Jimmy Vapid (the VAPIDS) and Jon (BRUTAL KNIGHTS)

fame. Jon grew up with the drummer Kalle who is from Cornwall. And the missing link is Matt Hitch who is on guitar and vocals and used to be in the SCHOOL JERKS. The band has just learned that Cut the cord that... Records, ([HYPERLINK "http://ctct-records.tumblr.com"](http://ctct-records.tumblr.com) <http://ctct-records.tumblr.com>) out of Munster Germany, will be releasing the demo as a 12". Cut the Cord that... has released material by NEON PISS, FOREIGN OBJECTS, and VACCINE among others so the VALLEY BOYS are in good company. Look out for P Trash doing a 7" after that. You can download the demo at <http://vboys666.bandcamp.com/album/valley-boys>. (e-mail - vboys666@gmail.com).



Valley Boys - s/t LP

The VALLEY BOYS are a new Toronto hardcore band formed by Matt of the SCHOOL JERKS. The band had various incarnations before becoming the band that it is today, which is what you hear on this collection of recordings. Matt expresses the disappointment, disillusionment and distaste for social norms and the society that feeds our thought process. "Feeding Time" is an example that expresses Matt's thirst for real knowledge. But the song has nine originals and a MODERN LOVERS cover, which turns out to be timely with the MODERN LOVERS making headlines these days for an underground movement of music fans trying to get their classic "Roadrunner" to become the official rock song for the state of Massachusetts. More coincidence than anything. Anyway this band really came together when Jon Sharron of HASSLER / BRUTAL KNIGHTS was brought in and he convinced a friend from his teenage years to play drums. Jimmy Vapid recorded the first session and asked to join and this is how the line up came to be. It's a bit of a dream line up that produces some angry dischordant garage fueled hardcore in the vein of the TV FREAKS. *Cut the Cord Records* out of Munster has released these early demos in a limited press which is already sold out and the band is really only a year old. Look for these in distros. (Cut The Cord Records - <http://ctct-records.tumblr.com>)



Violent Future demo

VIOLENT FUTURE are a new band formed out of former members of BAD CHOICE. Greg agreed to play drums so that Beav, Moshgrave, and Rick Smith could write those LAST RITES inspired ditties. The idea is thinking what Choke was doing by channeling ANGELIC UPSTARTS through his lived experience of SSD. VIOLENT FUTURE is the first local band I have heard that has really killed this sound. They remind me of CRIMINAL DAMAGE in just how good they are. Christian writes bleak lyrics that capture the dire times like in "Fatal Reality". Or "Goon Life" becomes a metaphor with how bully culture has become all pervasive in society but resembles the worship around songs like "Wolfpack". This is an inspired back to basics release which Painkiller Records has gone on to releases as a 7". But there is still a live download file at <http://www.mediafire.com/?g54q2v8ljqkggmj>. (<http://violentfuture.bandcamp.com/album/demo-2012>)



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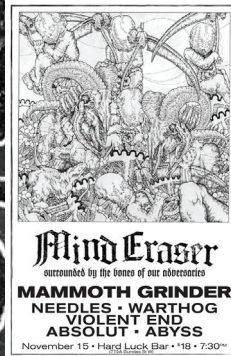
STUCK IN

THURSDAY NOVEMBER 14th

PRESENTS



@ Sneaky Dee's, All Ages
KREMLIN (last show)
CRIATURAS (Texas)
LIFE FORM
CONCRETE ASYLUM (Halifax)
VIOLENT FUTURE
BORN WRONG



FRIDAY NOVEMBER 15th

@ Nocturne (550 Queen St W), 4:00pm
NEGATIVE DEGREE (Denver)
WASTOIDS
ZERO PROGRESS (Bay Area)
NUKE CULT (Kansas City)
BAD SIDE (Philadelphia)
DIRECT EFFECT (Florida)

@ Hard Luck Bar, All Ages
MIND ERASER
MAMMOTH GRINDER (Texas)
NEEDLES
VIOLENT END (Chicago)
WARTHOG (NYC)
ABSOLUT
ABYSS

@ Sneaky Dee's, All Ages
CIRCLE TAKES THE SQUARE
LORD SNOW (Chicago)
FUCKING INVINCIBLES (Providence)
LA LUNA (Calgary)
FOXMOULDER
MIGHTY ATOM

@ Soybomb
(156 Bathurst St), Midnight
GREEN BERET
CONDITION
COMPLICATIONS
NAPALM RAID
S.H.I.T.
LIFE CHAIN (Halifax)

SATURDAY NOVEMBER 16th

@ Nocturne (550 Queen St W), 1:00pm
NOT DEAD YET record swap
WASTE MANAGEMENT
STICK TOGETHER
PEACEBREAKERS
DEMOLITION
SPINE

@ Wrongbar
LIMP WRIST
OMEGAS (Montreal)
NO TOLERANCE (Boston)
MANIPULATION (Chicago)
VIXENS (Halifax)
ANCIENT HEADS
ANTI-VIBES

@ Hard Luck Bar
IRON AGE (Texas)
BOSTON STRANGLER
THE REPOS (Chicago)
WEEKEND NACHOS
GAG
ABJECT PAX (Halifax)
WRONG GENERATION

@ Soybomb
(156 Bathurst St), Midnight
VAASKA
ASILE
GAS RAG
BLOTTER
HERPES
SPEARHEAD

SUNDAY NOVEMBER 17th



@ Nocturne
(550 Queen St W), 1:00pm
DEAD END PATH
DISENGAGE
INTENT
WICCANS
SABOTAGE

@ Sneaky Dee's
LEFT FOR DEAD
IMPALERS (Texas)
COLUMN OF HEAVEN
CONDITION (Bay Area)
SNAKECHARMER
CUNT PUNT



GREEN BERET • CRIATURAS • S.H.I.T. • VIOLENT FUTURE • COLUMN OF HEAVEN • KREMLIN

NEEDLES • IN • ND NAC • E WARD • RTHOG • WICCANS • SABOTAGE

FE FORM • NEGATIVE DEGREE • ZERO PROGRESS • WASTE MANAGEMENT • STICK TOGETHER • PEACEBREAKERS • DEMOLITION • SPINE

AD SIDE • DIRECT EFFECT • WASTOIDS • SPEARHEAD • HERPES • SABOTAGE

ANCIENT HEADS • ANTI-VIBES • SNAKECHARMER • MIGHTY ATOM

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